

Τὸν Πραγματικὸν τὸν Ὁρατῖον, τὸν Ὁρατῖον, καὶ τὸν Ὁρατῖον .

Harmonice Musices Dececaton



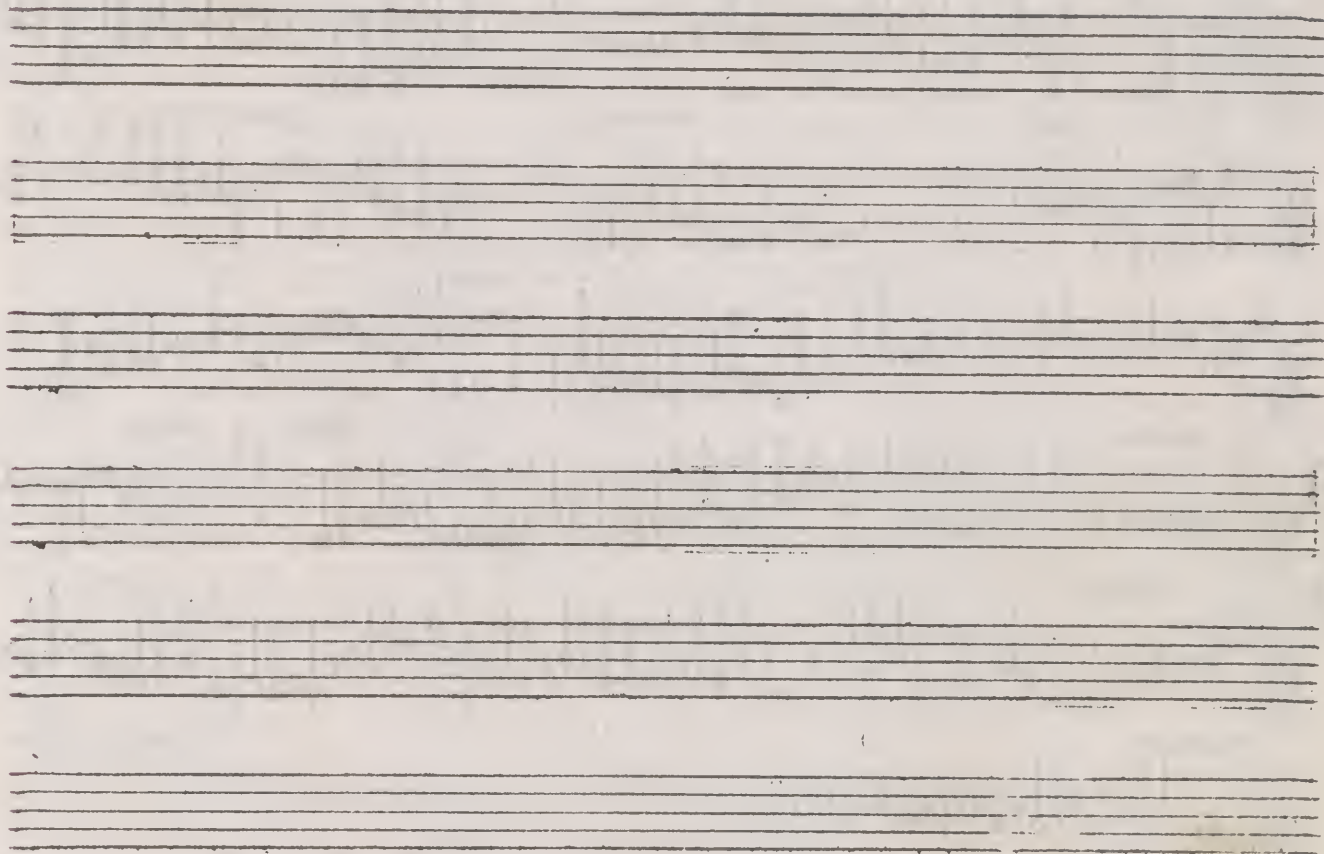
Ostauianus petrutius sorosem pniensis Hieronymo Donato patricio
Veneto Felicitatem.

NOVERAM iam pridem te summum uirum Hieronyme: summum patronum (Extant enī ingenii
tui monumenta egregia: quibus tuarum uirtutum quasi effigiem dum intuemur) sic animis nostris
inprimeris et inheres: ut cum de disciplinis: et bonis artibus sermo incidit: uel cogitatio subit:
statim occurras. Sed et Bartholomaeus Budrius utraq; lingua clarus: & tui studiosissimus me
assidua predicatione tuarum laudum: quod caste sanctiora illa totius philosophiae studia musice
temperes: in admiratione tui ita confirmauit: ut mihi non esset diu deliberandum: cui potissimum
meas delicias: meos amores committerem: cui perpetuo dedicarem. Non pridem uir clarissime
animaduertentem rei impressoriae artifices certatim ex omnibus disciplinis noui aliquid quotidie
proferre: musicam uero illam numerosam siue discantum malis sine qua non deum optimum
maximum propiciamus: non nuptiarum solennia celebramus: non conuiuia: non quicquid in uita iucū
dum transmittimus: ab hisdem opificibus neglectam iacere. Mox edoctus ingeniosissimos ui-
ros difficultate uictos sepius ab inceptis dehiisse: hoc ego erectus si me quoque possem tollere
humo: latinum uero nomen et Venetum impemis: ubi hac parua & perfecta forent: hac quoque
nostri inuenti gloriola uirum uolitare per ora: consilio uisus ipsius Bartholomei uiri optimi
rem sum: puto feliciter agressus: tam arduam: quam iucundam: quam publice, profuturam mortalibus. Si
quidem diuinus ille plato: eas demum beatissimas fore ciuitates iudicauerit in quibus ado-
lescentes solida hac: qualemque ipse iecurus ceteris uideris prescripisse: musica delectati sordi-
dis illis uoluptatibus renunciauerint. Quod breui futurum nobis maxime sperandum. Comoda
enim carminum huiusmodi occasione ingenui adoloscenscentes inuitati: et dicatura ipsa in admira-
tionem tui erecti: ad imitationem quoque non degeneri emulatione excitabuntur. Paululum mo-
do sentiant tibi industriam nostram non improbari. Vale ac nos nunc quo potes patrocinio libes
tutare. Venetiis decimo octauo cal. iunias. Salutis anno. MDI.

Bartholomæus Budrius Iustinopolita. Hieronymo donato patricio Veneto. S.

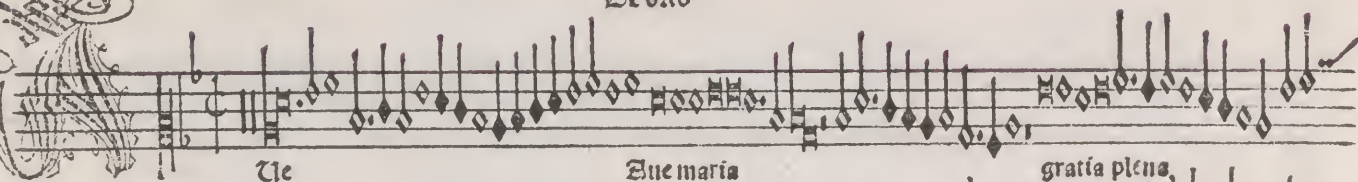
SOLEO Hieronyme clarissime ac omnium bonarum artium cumulo eminētissime: tacita admiratione: qua hominum ingenia prosequor iucūdiſſ. me affici: huiusq; declarandæ quamuis occasionem auidiſſ. me arripere. ita enim ſentio & cōſciētia: & profeſſionis teſtimonio (quod poſſum) ingrati animi ac malignitatis crimen effugere. Quod tum ceteris: tū uero tibi impri-
mis maxime probatū uelim. quem ita admiramur: ita ſuſpicimus: ut contēplatione tui receptiſ-
ſimū illud quali oraculū. *ὅς οὐ πως ἔματά τ' αὖτις δόσαν ἀνθρώποις.* ſapiētiffimi uatis animū
deluſiſſe uideatur: illud uero haud quaſq; pulcherrime. n. inte. *οἷός τι χῆμ' ὠνέρωτος* . oīa. n. tibi
pariter cū ſapientia. quæ ne ſingula proſeqr. & tui pudoris: & meæ imbecillitatis ratio facit: cum
& alioqui ſuſcepti negotii ampliffimum mihi fructum propoſuerim: ſi nouus hic tua urbis fœ-
tus: cōmunem patriam tecum nobilitaturus: me quoq; deprecatorē. chorū tuarū muſarū re-
cipiatur. quæ fœcunda parens ingeniorum natura iamdiu parturiens: poſt aliquod abortus tā-
dem Octauiani petrutii ſolertiſſimi uiri ope ſubnixā: omnibus numeris abſolutiſſimum edidit
dignus proſecto & hic uir: quem omnes admirētur: uel ob hoc: q; rem pulcherrimā ſepe a ſum-
mis ingeniis infeliciter tentatam ſolus perſecerit: dignus: quem tu ita ſuſcipias: ut & ceteri in-
telligant: eidem non plus ingenii in nouo inuento perficiendo: q; iudicii in patrocinio deligen-
do ſuperſuiſſe. En igitur tibi primitiæ camenarum prouentus: ex uberrimo: ac numeroſiſſimo
ſeminario Petri Caſtellāi e predicatorum familia: religione: & muſicæ diſciplina memoratiſſi-
mi. cuius opera: & diligentia centena hæc carmina repurgata: & profeſſione ſummorum aucto-
rū: & imprius q; tibi dicata inuidia maiora: tuis auſpicijs publicum captura dimittimus.

Aquatro.		Jay pris amours. Japart 24	A. tre.		Me desbt		
Aue maria. Folio	liii	James James	39	Alles regres: Agricola	54	Ma bouche	51
Amours amours	xii	Jenay dueul	43	Alles regres: Mayne.	63	Ma bouche rit	lii
Adieu mes amours	xvii	Jay pris amours .Busnois		Alles mon cor.	71	Des penſees	60
Amours amours amours	xxvi	Jene demande.	45	Benedict ⁹ Yzac.	83	Mater parif	65
Alons ferôs barbe	29	Lenzotta mia	48	Cela sans plus: Josquin	67	Maloz me bat.	68
Amor fait melt	34	Loseraie dire.	x	Crions nouel.	82	Madame helas	69
Accordes moy	36	Le seruiteur	xxxii	De tousbiés: Bourdô	80	Maseule dame	72
Ala audienche	99	Latura tu.	xxxviii	Difant adiu madame.	94	Mon ſouvenir	86
Brunetta.	8	Adon mignault	101	Est il possible	179	Margueritte	91
Bergerette ſauoyene.	xiii	Adeskin es bu.	20	Fortuna pra crudelte	66	Maif que ce fust	92
Cest mal charche.	xy	Miqua fue pena matoz	103	Fortuna dû gran tēpo	81	Ouenus bant	93
Cela sans plus	27	Mostre cambrere	7	Bariffes moy	64	Penſif mari	85
Dir le bourgnignon	xxi	Mous sommes delordre	xxxv	Gentil prince	95	Muis que de vo ⁹	49
Deceus biens	23	Pour quoy non	41	Helas .Yzac.	56	Royne de fleurs	90
De tous biens Josqn	103	Pour quoy iene puisdire	xviii	Helas: Tintoris.	58	Royne, du ciel	lxi
Equile dira	xliii	Ronpeltier.	19	Ma traitre amours.	93	Semieulx	91
Graticuse.	20	Secigie pris. Japart	28	Jay bien haue	96	Si dedero	57
Mozotres.	6	Tmeskin vas iunch	25	La morra	50	Si atoz on ma blamee	62
Helas .Laron.	xvi	Tan bien mi son pēsa	xxx	Rôme bani.	53	Tant ha bon oeul	77
Helasce nest pas	22	T fat een maskin	xxxvii	La stangetta	55	Tander naken	74
Helas q'il est amongre	xxiii	Tleray dien damours	97	La plus des plus	55	Tenif regref	75
Helogeron nous	46	Ung franc archfer.	xxviii	Le corpf.	70	Tlenif regref	59
Je cude.	5	Uostre bargeronette	xxxi	Le grant regref	73	Tlenus tu ma pris	94
Jay pris amours.	9		47	Le renuoy.	78		
Je ne ſay plus.	xi			La alfonſina	84		
				Le eure e venue	88		
					89		





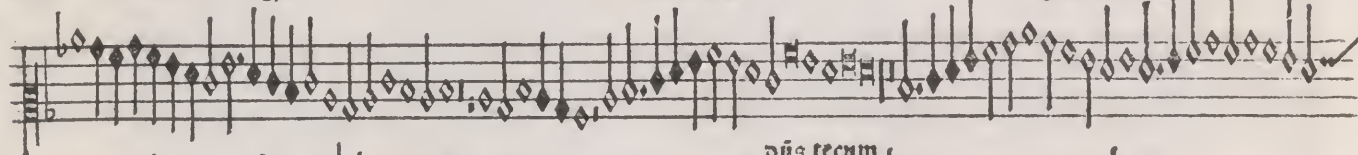
De oíto



Ve

Aue maria

gratia plena



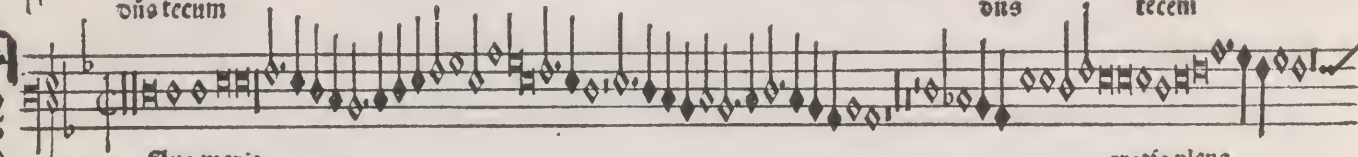
dñs tecum

dñs tecum

dñs

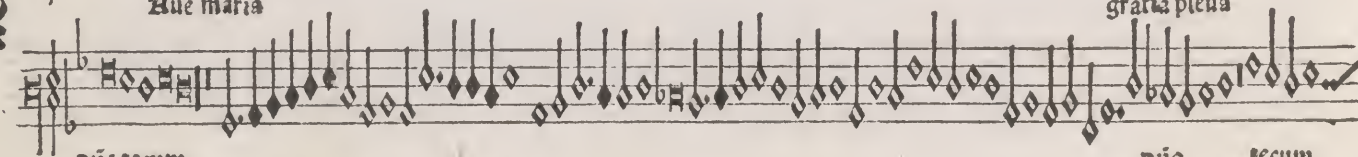
tecum

Tenor



Aue maria

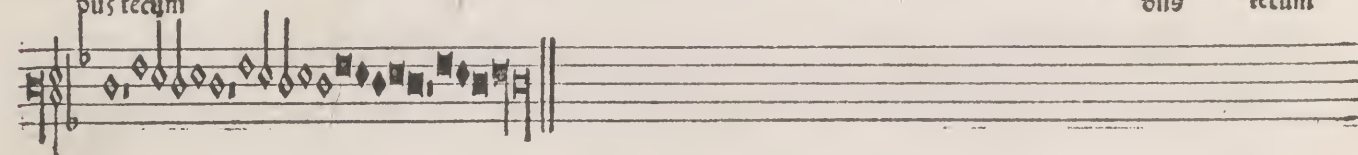
gratia plena



pñs tecum

dñs

tecum



Tritus

Three staves of mensural notation for the Tritus part. The notation uses square neumes on a four-line staff with a C-clef. The lyrics are written below the staves.

Aue maria

gratia plena

dominus tecum

Bassus

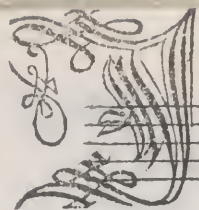
Three staves of mensural notation for the Bassus part. The notation uses square neumes on a four-line staff with a C-clef. The lyrics are written below the staves.

Aue maria

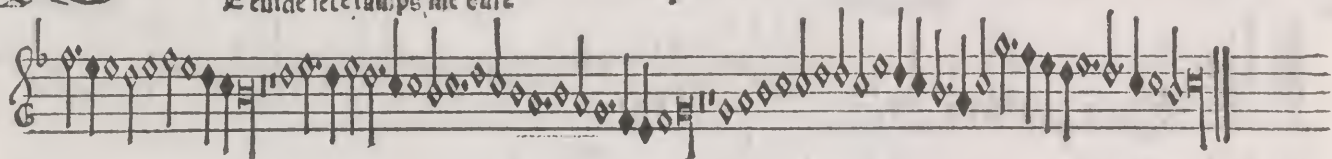
gratia plena

dominus tecum

dominus tecum

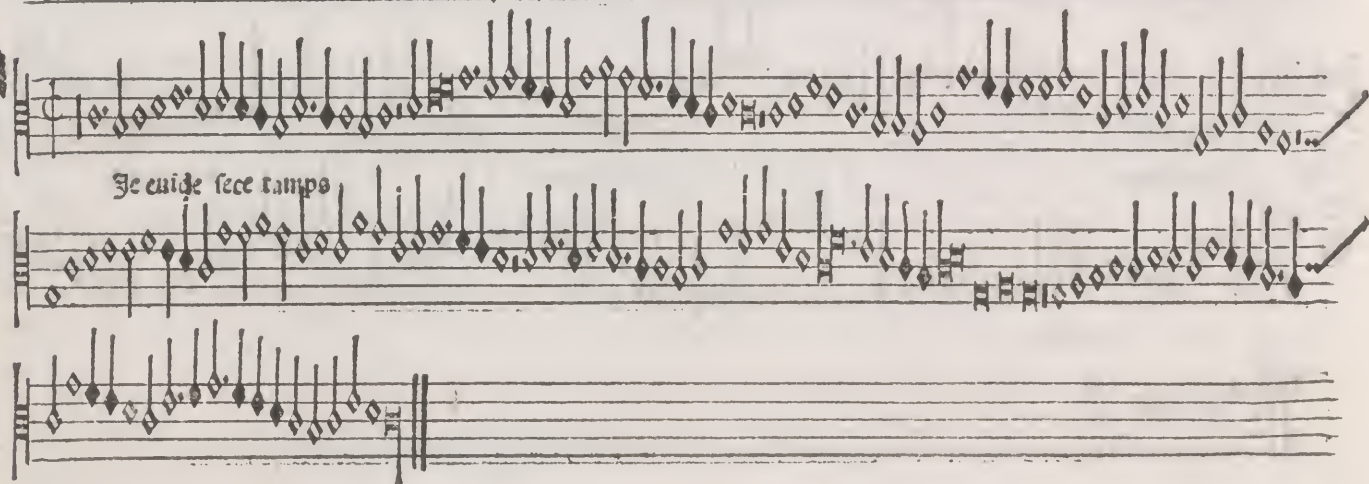


Leuide sece tamps me eure



Tenor

Je euide sece tamps



Tenus

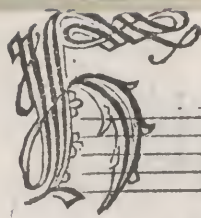
Je cuide sece rampo

This system contains three staves of music. The top staff begins with a treble clef and a common time signature. The music is written in a style with diamond-shaped note heads and stems. A fermata is placed over the final note of the first staff. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

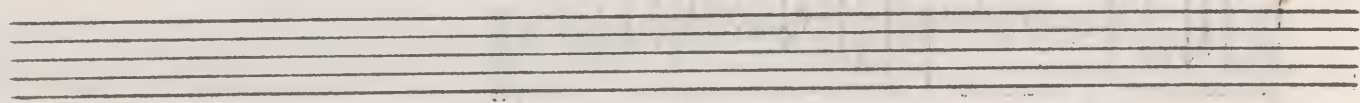
Bassus

Je cuide sece rampo

This system contains three staves of music. The top staff begins with a bass clef and a common time signature. The music is written in a style with diamond-shaped note heads and stems. A fermata is placed over the final note of the first staff. The second and third staves continue the melodic line, with the third staff ending with a double bar line.



Di oïres vne chanzon



Tenor

Et oïres vne chanzon

Tenor

Titus

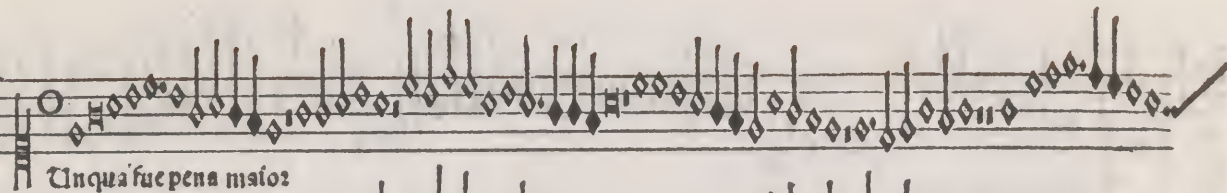
Two staves of musical notation. The top staff contains a long melodic line with diamond-shaped notes. The bottom staff contains a shorter melodic line, also with diamond-shaped notes, ending with a double bar line.

Ilz osres vne chanson

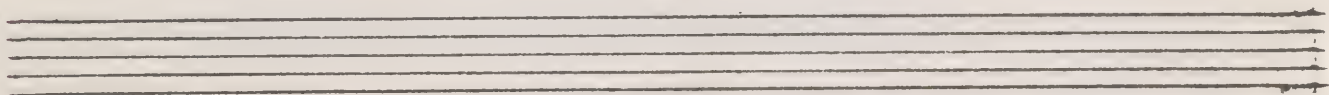
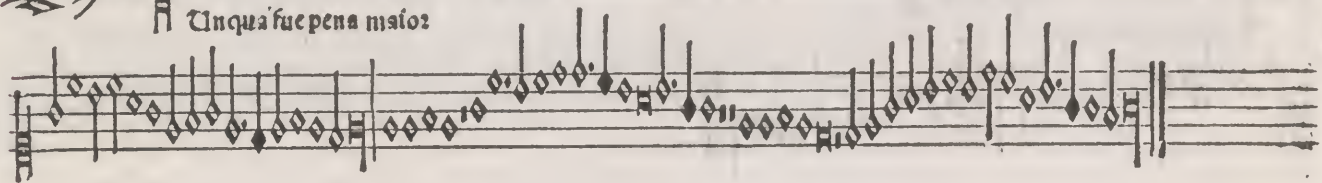
Titus

Two staves of musical notation. The top staff contains a long melodic line with diamond-shaped notes. The bottom staff contains a shorter melodic line, also with diamond-shaped notes, ending with a double bar line.

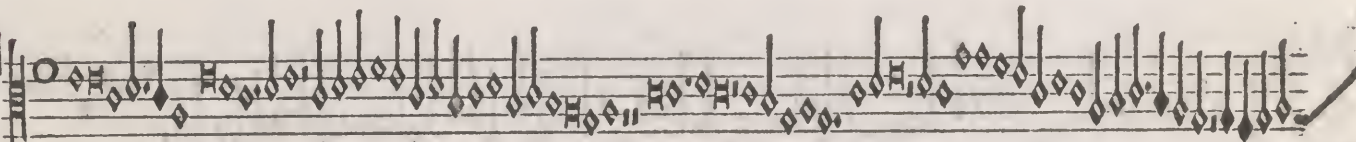
Ilz osres vne chanson



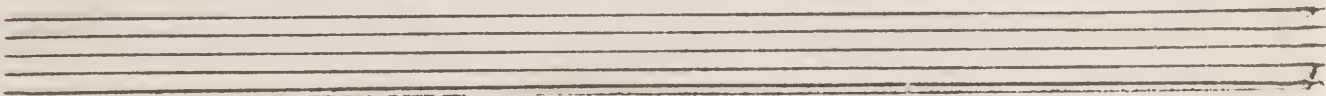
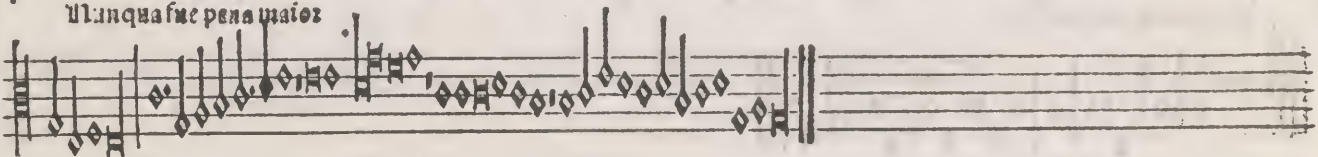
Unqua fue pena maior



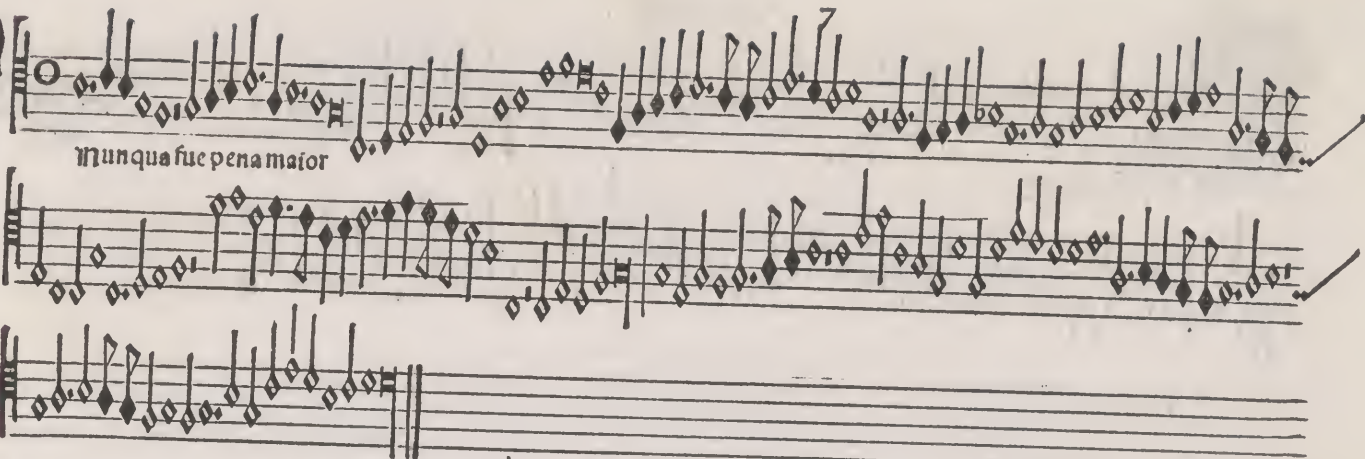
2 enor



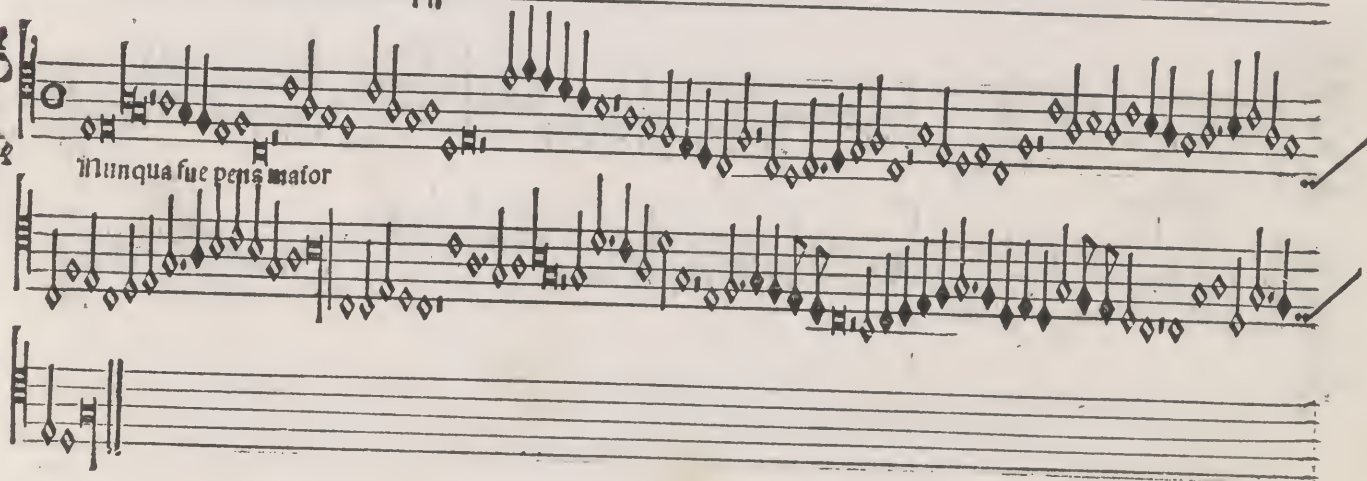
Unqua fue pena maior



Tus



Tus



Go. stoken

Brunette

This block contains the musical notation for the first system, labeled 'Brunette'. It begins with a large, ornate initial 'G' in a decorative script. The notation is written on a single staff with a treble clef. The notes are diamond-shaped, and the staff is filled with a series of these notes and rests, creating a complex melodic line. The title 'Go. stoken' is written above the staff.

Tenor Tenor

Brunette

This block contains the musical notation for the second system, labeled 'Brunette'. It consists of two staves, both with a treble clef. The notation is written on a single staff with a treble clef. The notes are diamond-shaped, and the staff is filled with a series of these notes and rests, creating a complex melodic line. The title 'Brunette' is written above the staff.

Titus

3

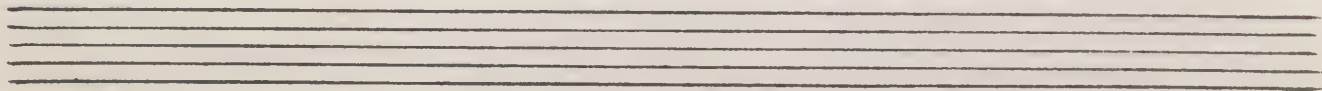
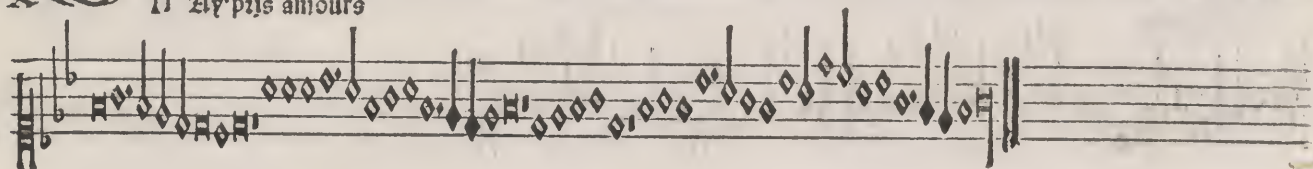
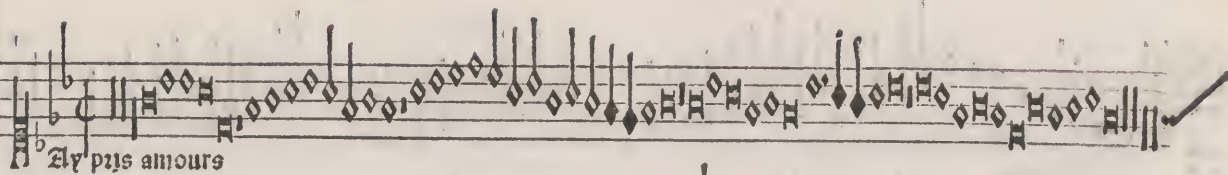
Brunette

Musical score for Titus and Brunette. Titus has a long melodic line with many slurs. Brunette has a shorter melodic line. There are empty staves below.

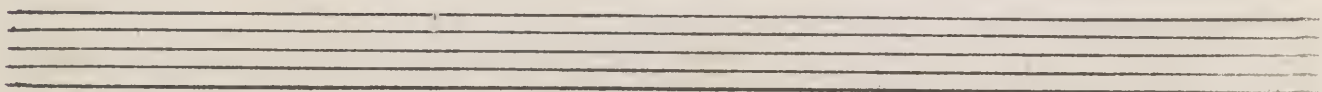
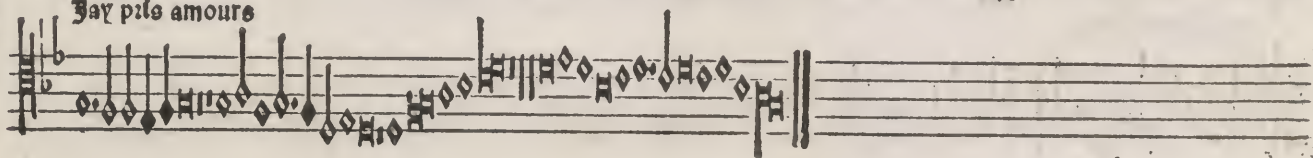
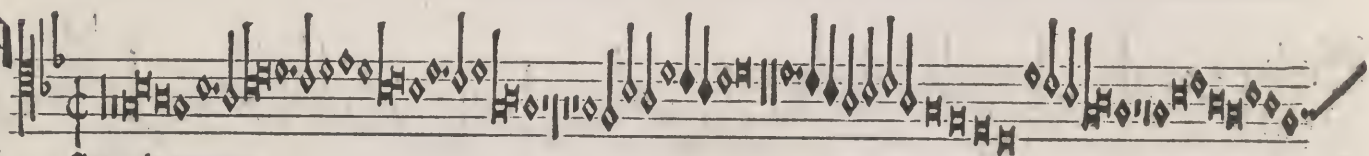
Bassus

Brunette

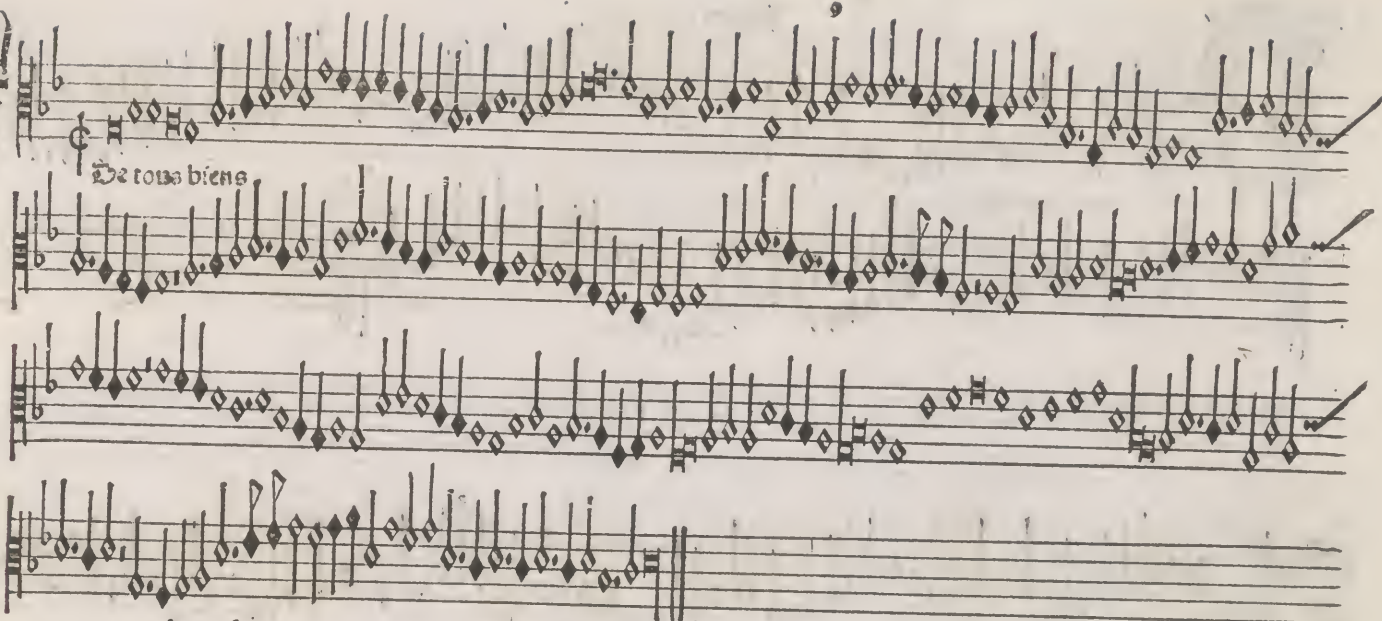
Musical score for Bassus and Brunette. Bassus has a long melodic line with many slurs. Brunette has a shorter melodic line. There are empty staves below.



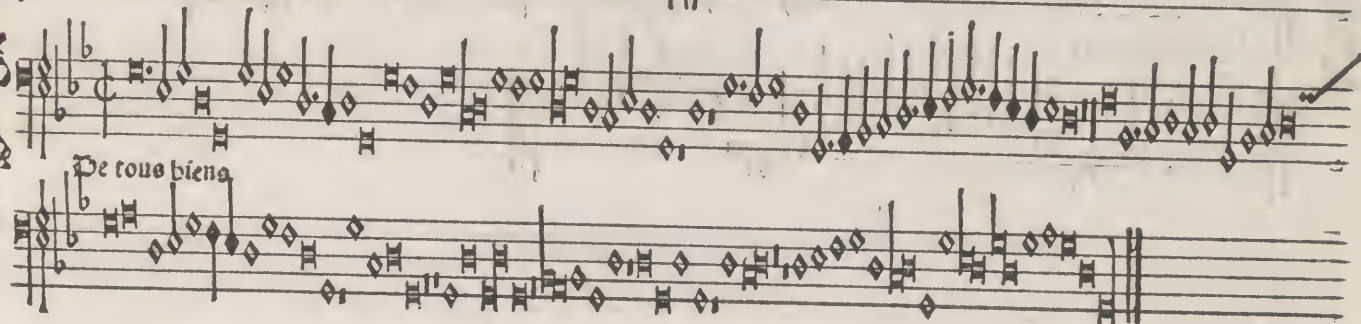
Tenor



Titus



Bassus



3part.



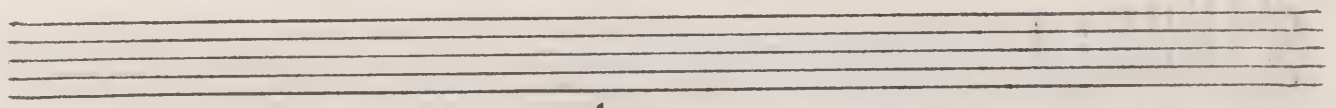
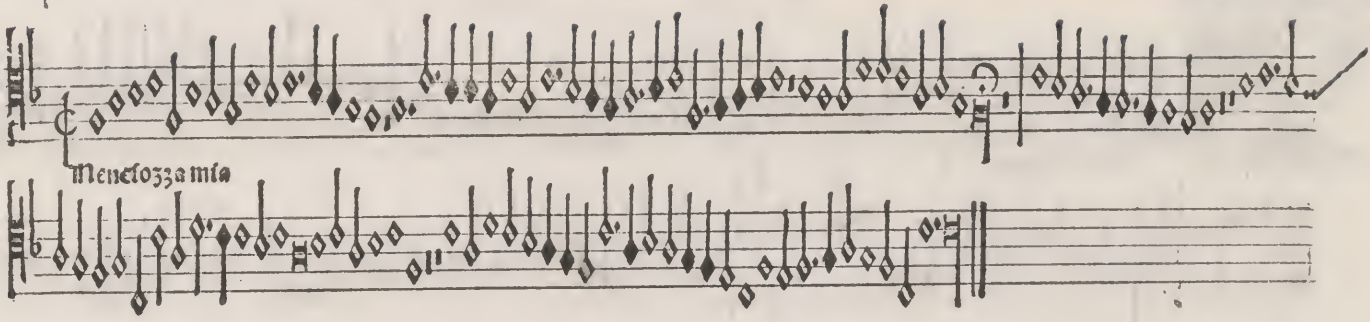
Enciozza mia

Tenor

Menciozza mia

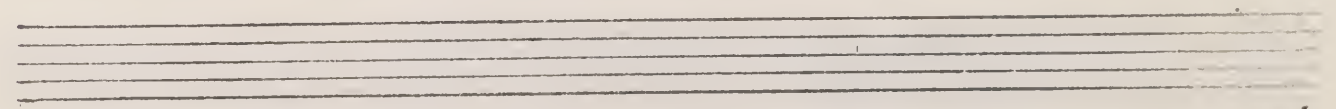
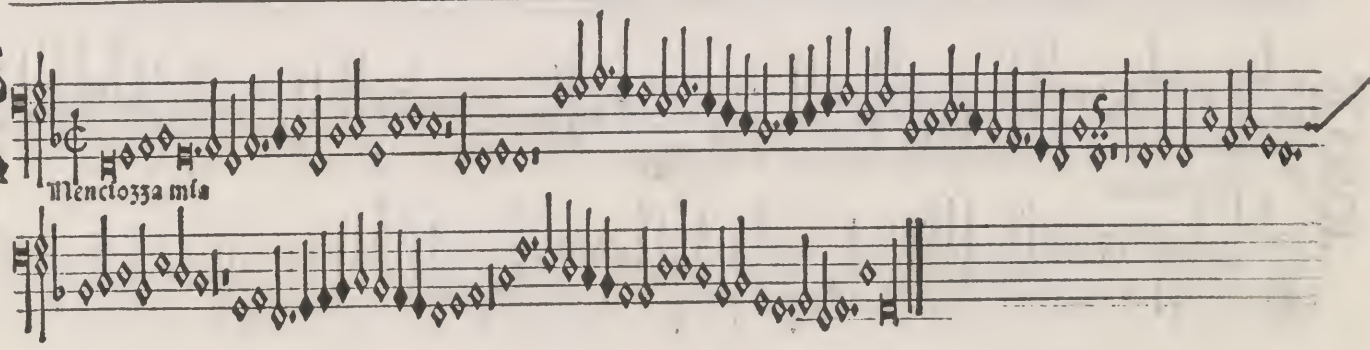
Titus

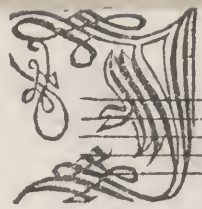
Menciozza msa



Bassus

Menciozza msa





Ne say plus

First system of musical notation, consisting of three staves. The top staff begins with a treble clef and a common time signature (C). The music is written in a style with diamond-shaped note heads and vertical stems. The second staff continues the melody. The third staff concludes the system with a double bar line.

Tenor

Ne say plus

Second system of musical notation, consisting of three staves. The top staff begins with a treble clef and a common time signature (C). The music is written in a style with diamond-shaped note heads and vertical stems. The second staff continues the melody. The third staff concludes the system with a double bar line.

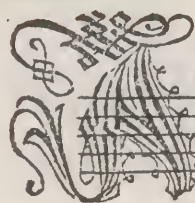
Siplacet

Titus

Tene fay plus

Bassus

Tene fay plus



Hayne

Amours amours

Tenor

Amours amours

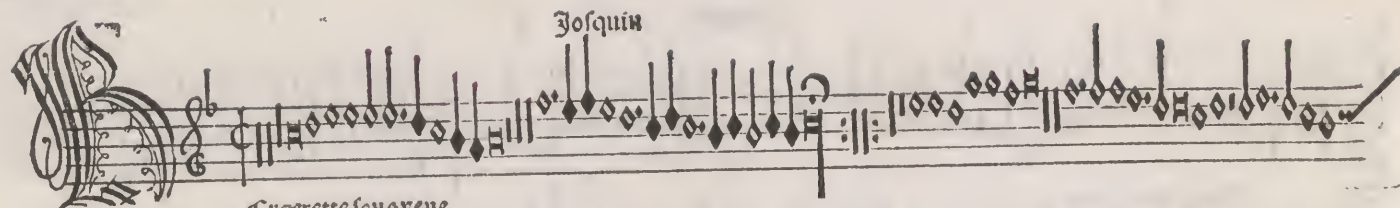
Alto

Amours amours

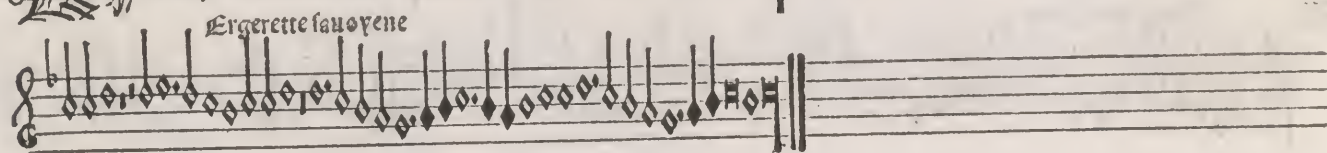
Basso

Amours amours

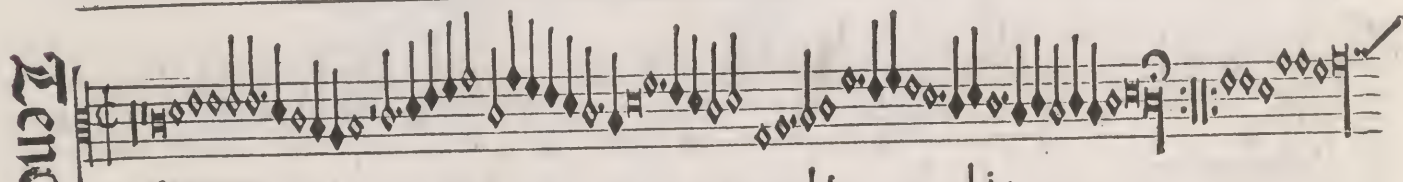
Josquin



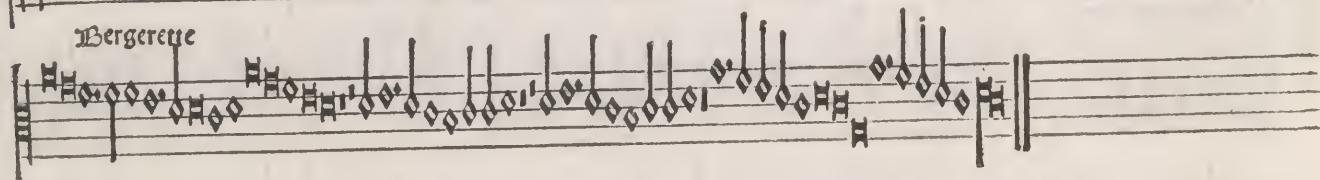
Bergerette sauoyene



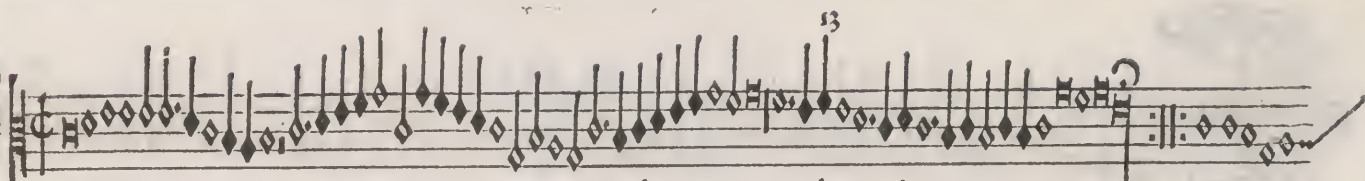
Tenor



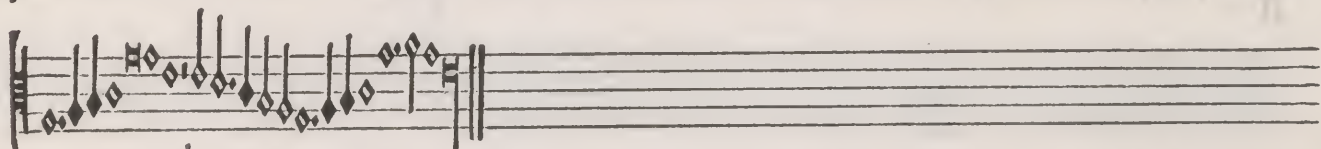
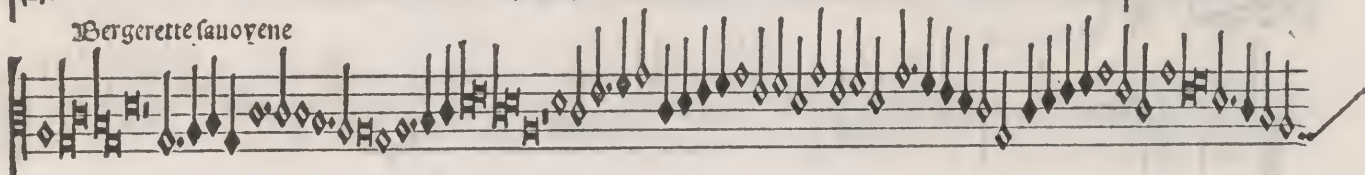
Bergerette



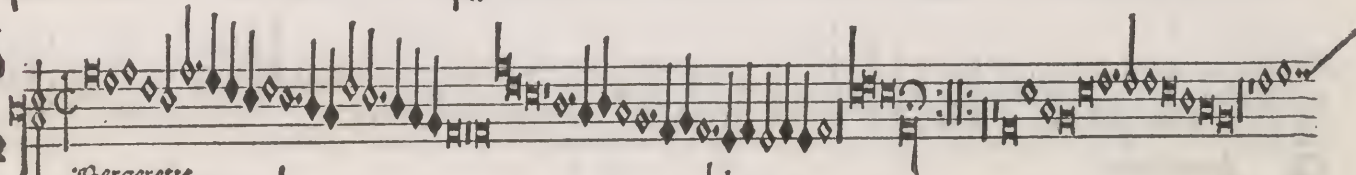
Titus



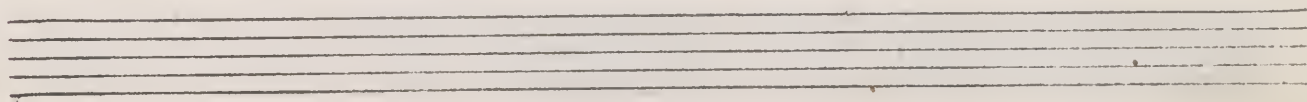
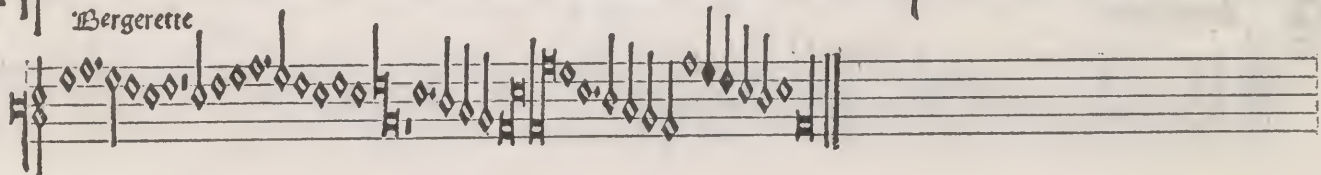
Bergerette saoyene

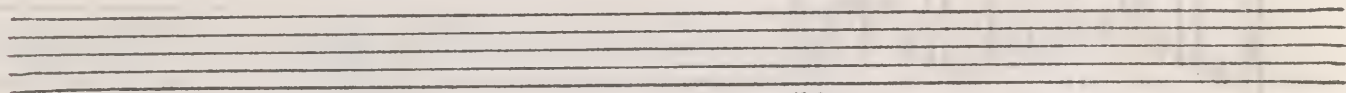
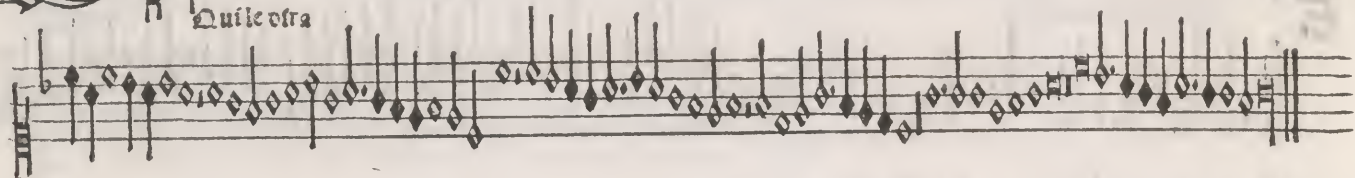
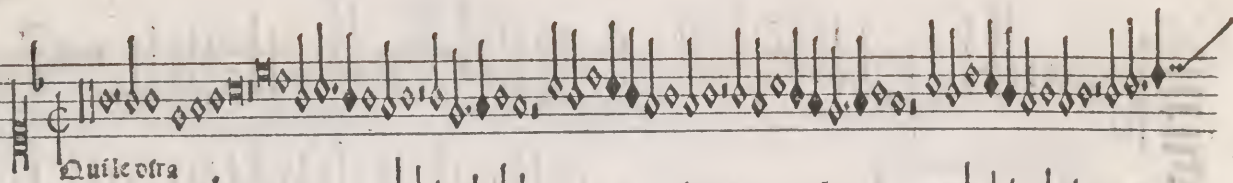


Barnus

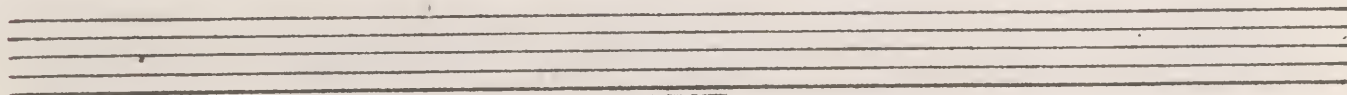
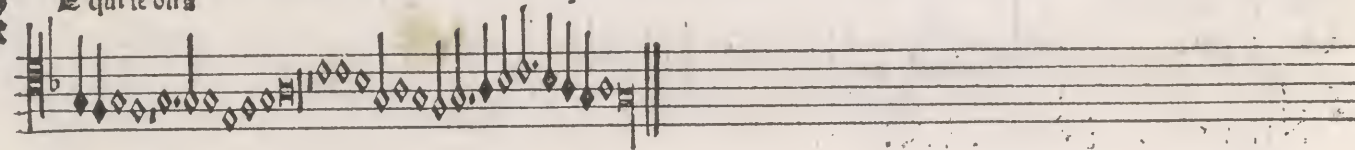
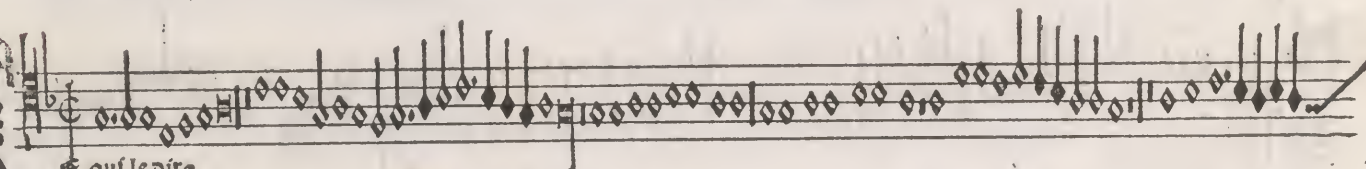


Bergerette





Tenor



Tinus

E qui le dira

Tinus

E qui le dira

Agricola

Est mal charbe

This block contains the musical notation for the 'Agricola' section. It begins with a large, ornate initial 'A' in a Gothic script. The first staff of music is written in a C-clef (soprano) and contains a series of diamond-shaped notes. The second staff, written in a C-clef (alto), also contains diamond-shaped notes and is labeled 'Est mal charbe' below it. The music concludes with a double bar line.

Tenor

Est mal charbe

This block contains the musical notation for the 'Tenor' section. It consists of two staves of music, both written in a C-clef (tenor). The notes are diamond-shaped. The second staff is labeled 'Est mal charbe' below it. The music concludes with a double bar line.

Si placet

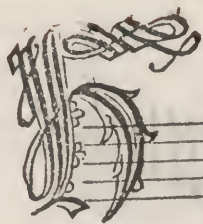
15

Tenore

Test mal charche

Bassus

Test mal charche



Soprano.

Elas que pourra deuenir

Tenor

Il elas que pour

Si placet

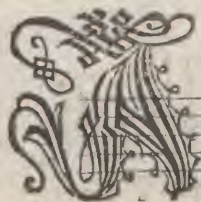
16

Titus

Three staves of musical notation for the character Titus. The first staff begins with the lyrics "Hélas que poura deuenir". The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a common time signature (C). The first two staves are complete, while the third staff ends with a double bar line.

Basile

Three staves of musical notation for the character Basile. The first staff begins with the lyrics "Hélas que poura deuenir". The notation consists of diamond-shaped notes on a five-line staff, with a treble clef and a common time signature (C). The first two staves are complete, while the third staff ends with a double bar line.



Josquin

Diu mes amours

2^e enor

Adieu mes amours

Titus

Adieu mes amours

A musical score for the character Titus, consisting of three staves. The notation is in a historical style, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line across the three staves, with various note values including minims, crotchets, and quavers. The first staff begins with a C-clef and a common time signature. The second and third staves continue the melody. The score ends with a double bar line and a repeat sign.

Bassus

Adieu mes amours

A musical score for the character Bassus, consisting of two staves. The notation is in a historical style, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line across the two staves, with various note values including minims, crotchets, and quavers. The first staff begins with a C-clef and a common time signature. The second staff continues the melody. The score ends with a double bar line and a repeat sign.

De. de lartie.

Oz quoy non

Tenor

Oz quoy non

Soprano

For quoy non

The Soprano part consists of four staves of music. The first staff contains the lyrics 'For quoy non' and ends with a double bar line. The second and third staves continue the melodic line. The fourth staff concludes the phrase with a final double bar line.

Basso

For quoy non

The Basso part consists of four staves of music. The first staff contains the lyrics 'For quoy non' and ends with a double bar line. The second and third staves continue the melodic line. The fourth staff concludes the phrase with a final double bar line.



De quoy iene puis dire

Tenor

Uray diu d'amours

Titus

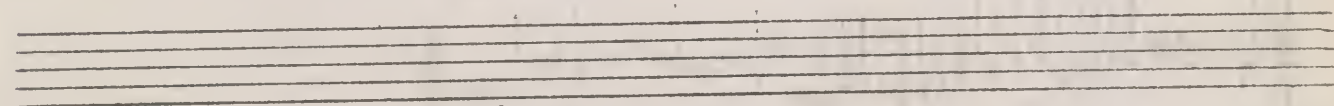
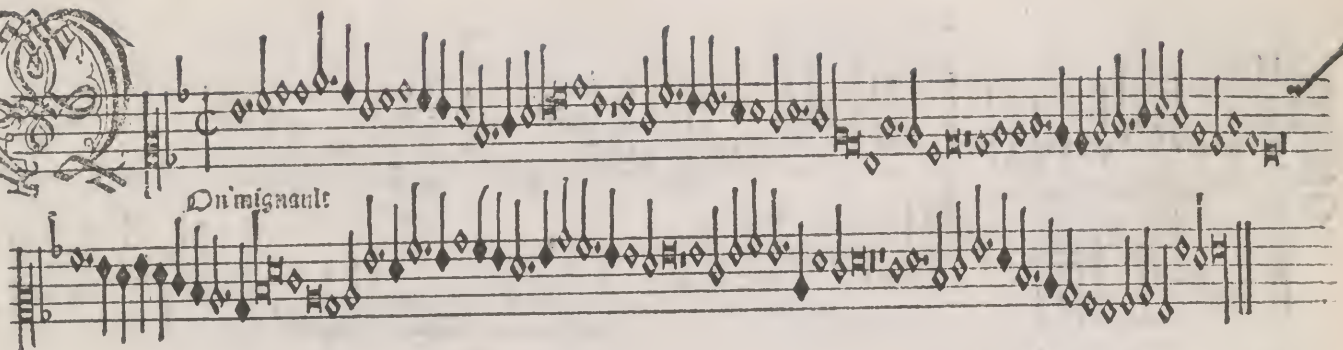
Do: quoy iene puis dire

Bassus

Dez buoy iene

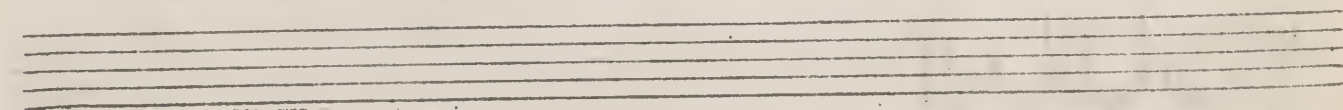
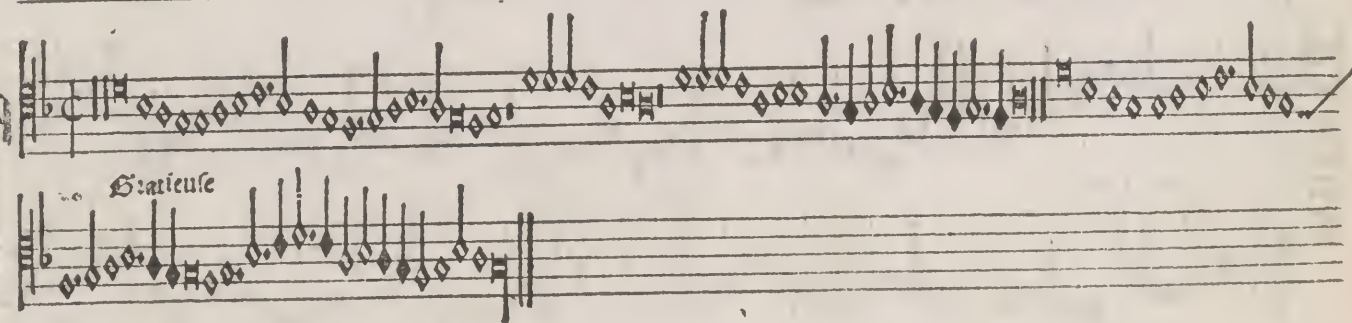


On mignante

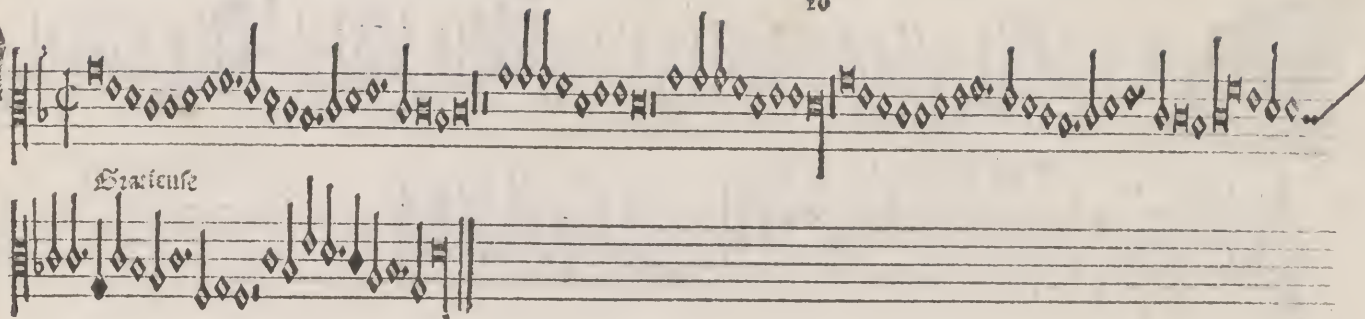


Tenor

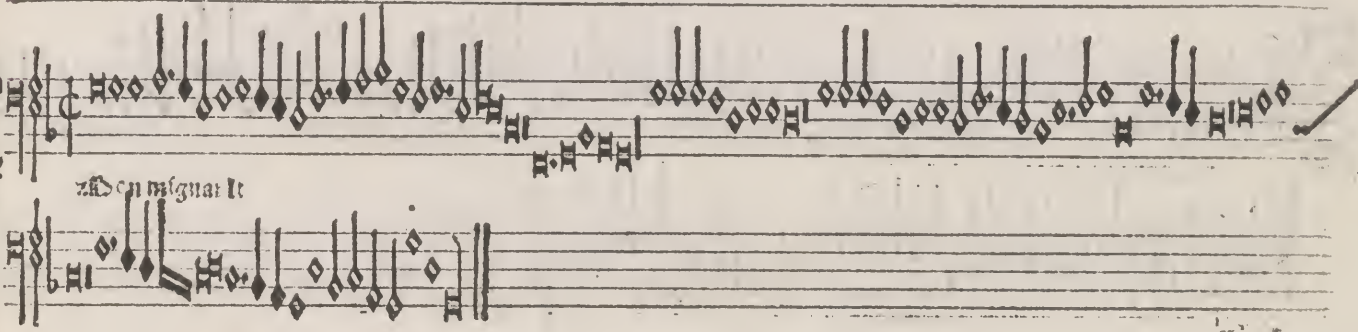
Gratieuse

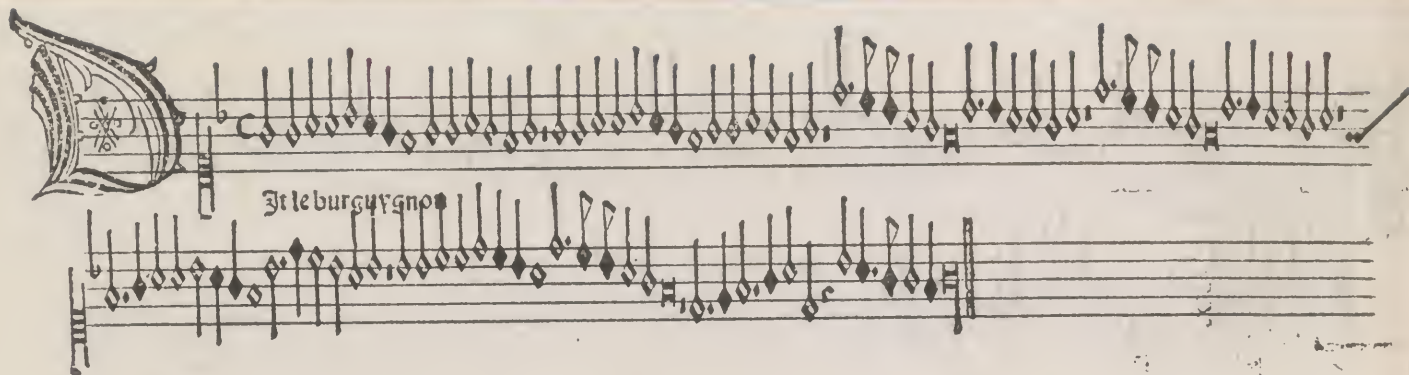


Tritus



Bassus

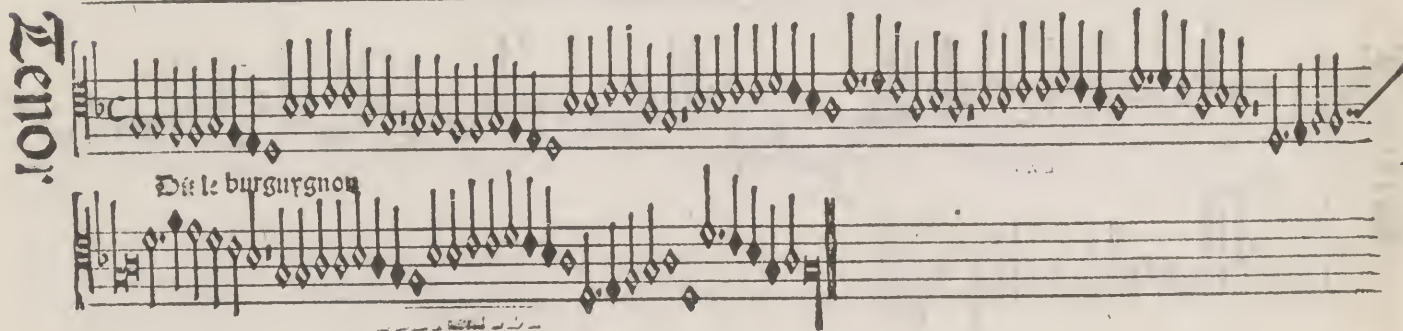




Et le burguygnon

This system contains two staves of music. The first staff begins with a large, ornate initial 'D' that incorporates a decorative shield-like element. The music is written in a medieval style with square neumes on a four-line staff. The second staff continues the melody and includes the text 'Et le burguygnon' written in a Gothic script. The system concludes with a double bar line.

Tenoi



Et le burguygnon

This system also consists of two staves of music. The first staff begins with a large initial 'T' for the word 'Tenoi', which is written vertically to the left of the staff. The music continues with square neumes on a four-line staff. The second staff includes the text 'Et le burguygnon' and ends with a double bar line. Below the staves, there are several empty lines of music paper.

Tritus

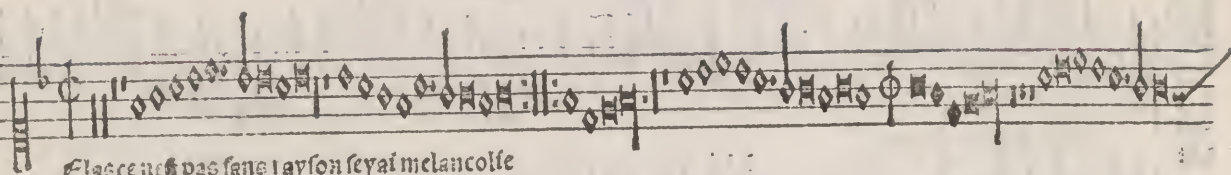
Dir le bourgignon

Bassus

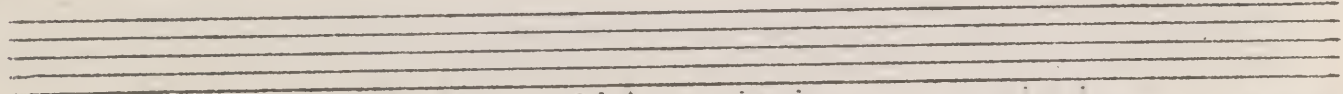
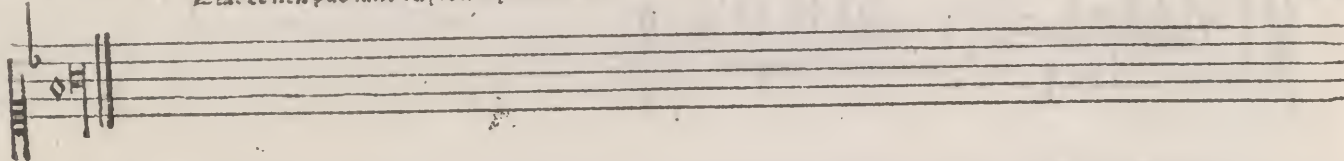
Dir le bourgignon



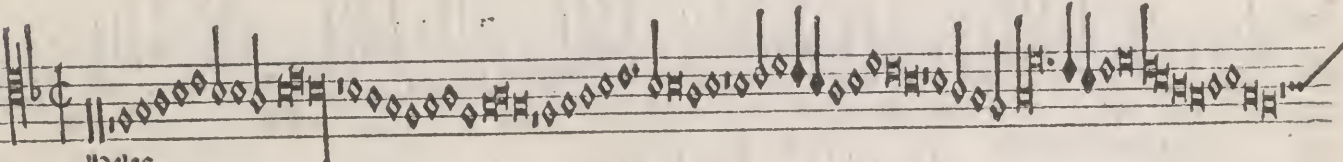
Strochem.



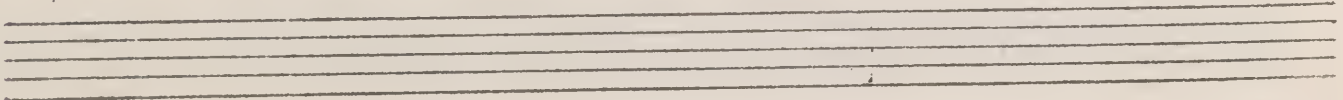
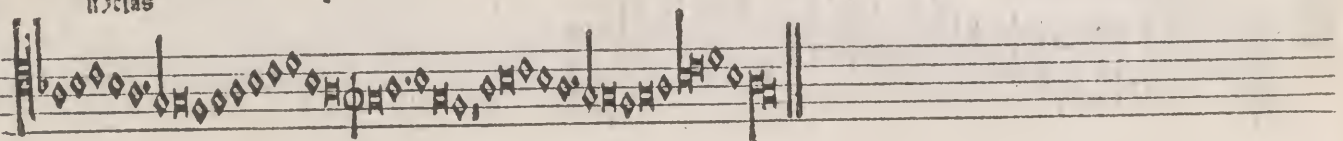
Elace neq pas fane i ayson seyal melancolse



Tenor



Hclas

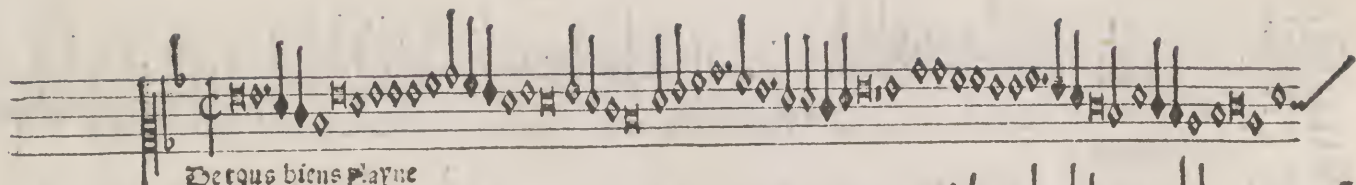


Tritus

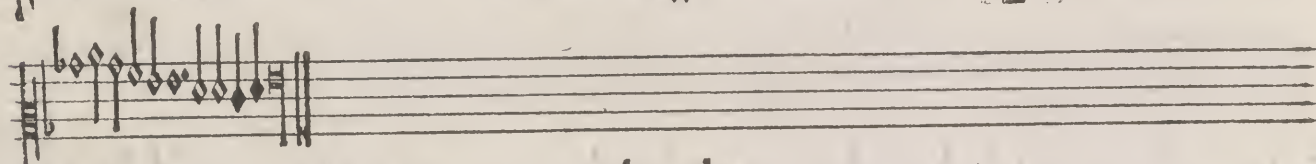
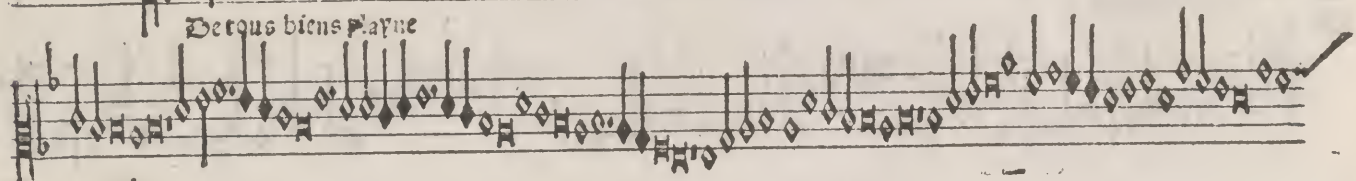
Noelae ce nest

Bassus

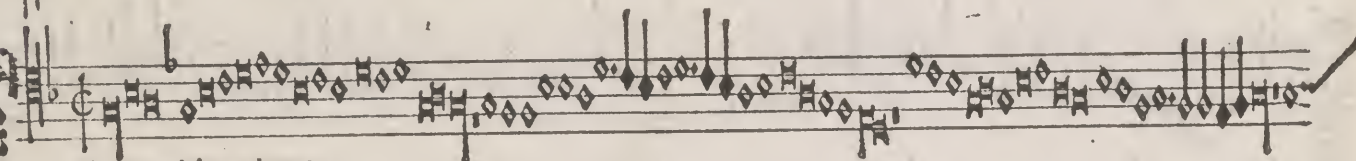
Noelae



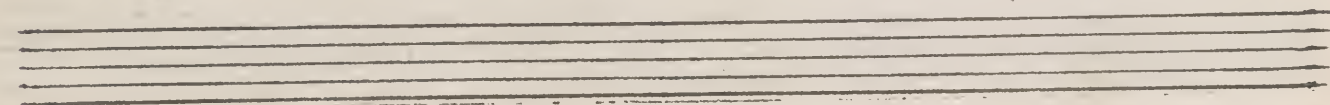
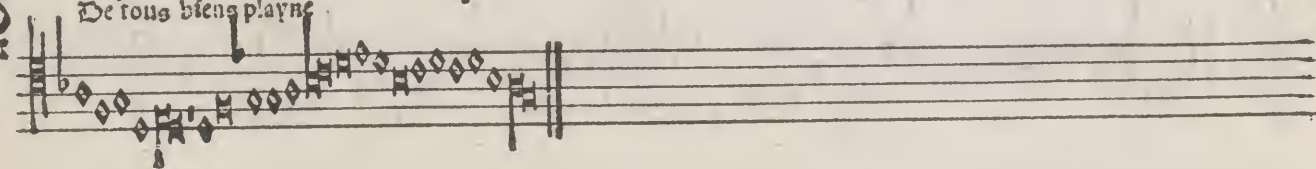
De tous biens playne



2 enor



De tous biens playne



Si placet.

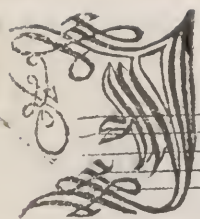
73

Altus

De tous biens playne

Bassus

De tous biens playne



Depart.

Et pris amour

Tenor

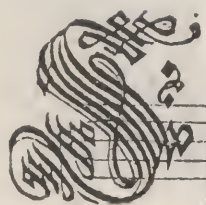
Et pris amour

Tritus

J'ay pris amours

Barnus

J'ay pris amours



Soprano.

Se congie pris

Tenor

Se congie pris

stus

31

Se congie pris

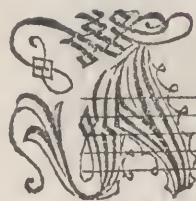
This musical score for 'stus' consists of three staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of diamond-shaped notes with stems, some of which are beamed together. A measure number '31' is written above the staff. The second staff continues the melody with similar diamond notes. The third staff shows the continuation of the piece, ending with a double bar line.

stus

Se congie pris

This musical score for 'stus' consists of three staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of diamond-shaped notes with stems, some of which are beamed together. The second staff continues the melody with similar diamond notes. The third staff shows the continuation of the piece, ending with a double bar line.

3apart



Amours amours amours

Tenor

Amours amours

Altus

Altus

Amours amours

Musical notation for the Altus voice part, measures 1-12. The notation is written on a single staff with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "Amours amours" are written above the first few measures.

Bassus

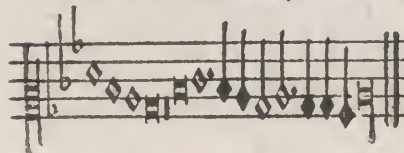
Bassus

Amours amours

Musical notation for the Bassus voice part, measures 1-12. The notation is written on a single staff with a bass clef and a common time signature. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "Amours amours" are written above the first few measures.



Et la sans plus non s'afi pas



Tenor

Et la sans plus

